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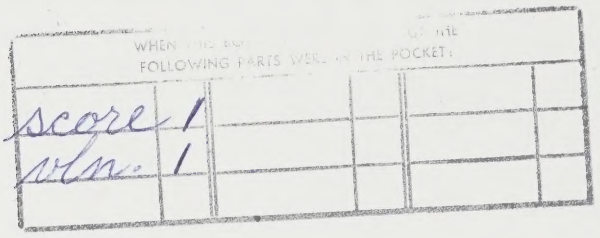

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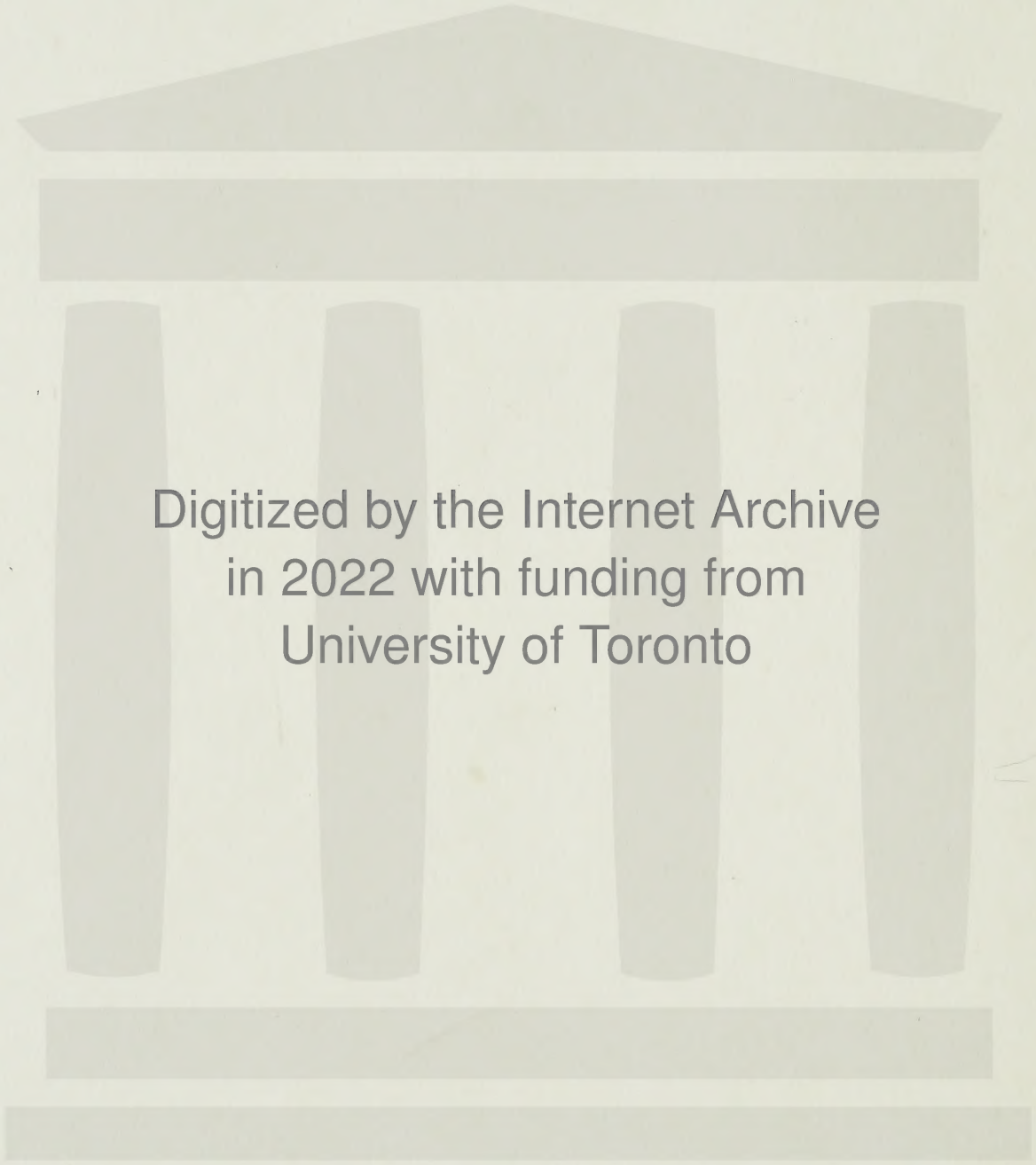

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Vol. 216

CHARLES DE BÉRIOT

OP. 76

CONCERTO NO. VII

IN G

FOR

VIOLIN

WITH ACCOMPANIMENT OF ORCHESTRA

EDITED AND FINGERED BY

HENRY SCHRADIECK

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR BY

RICHARD ALDRICH

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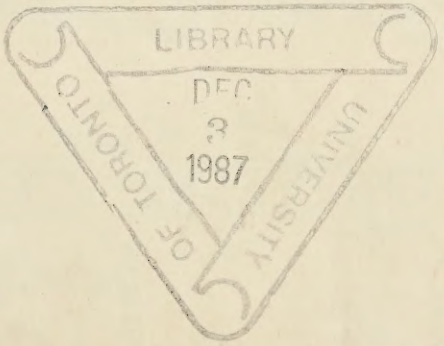

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Concerto VII.

Edited and fingered by
Henry Schradieck.

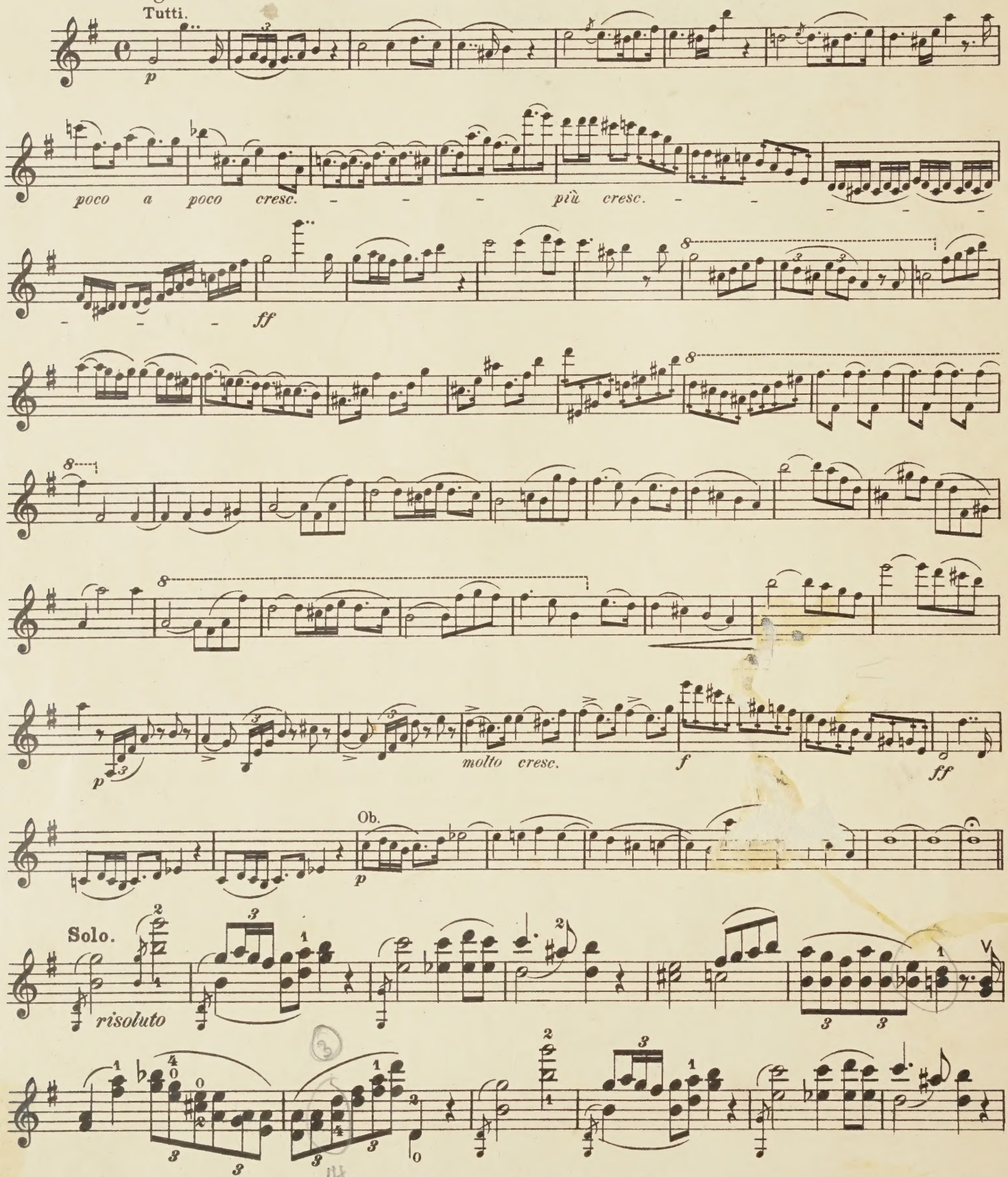
I. E-string.
II. A-string.
III. D-string.
IV. G-string.

⊓ Down-bow.
V Up-bow.

Violin.

CH. de BÉRIOT. Op. 76.

Allegro maestoso.



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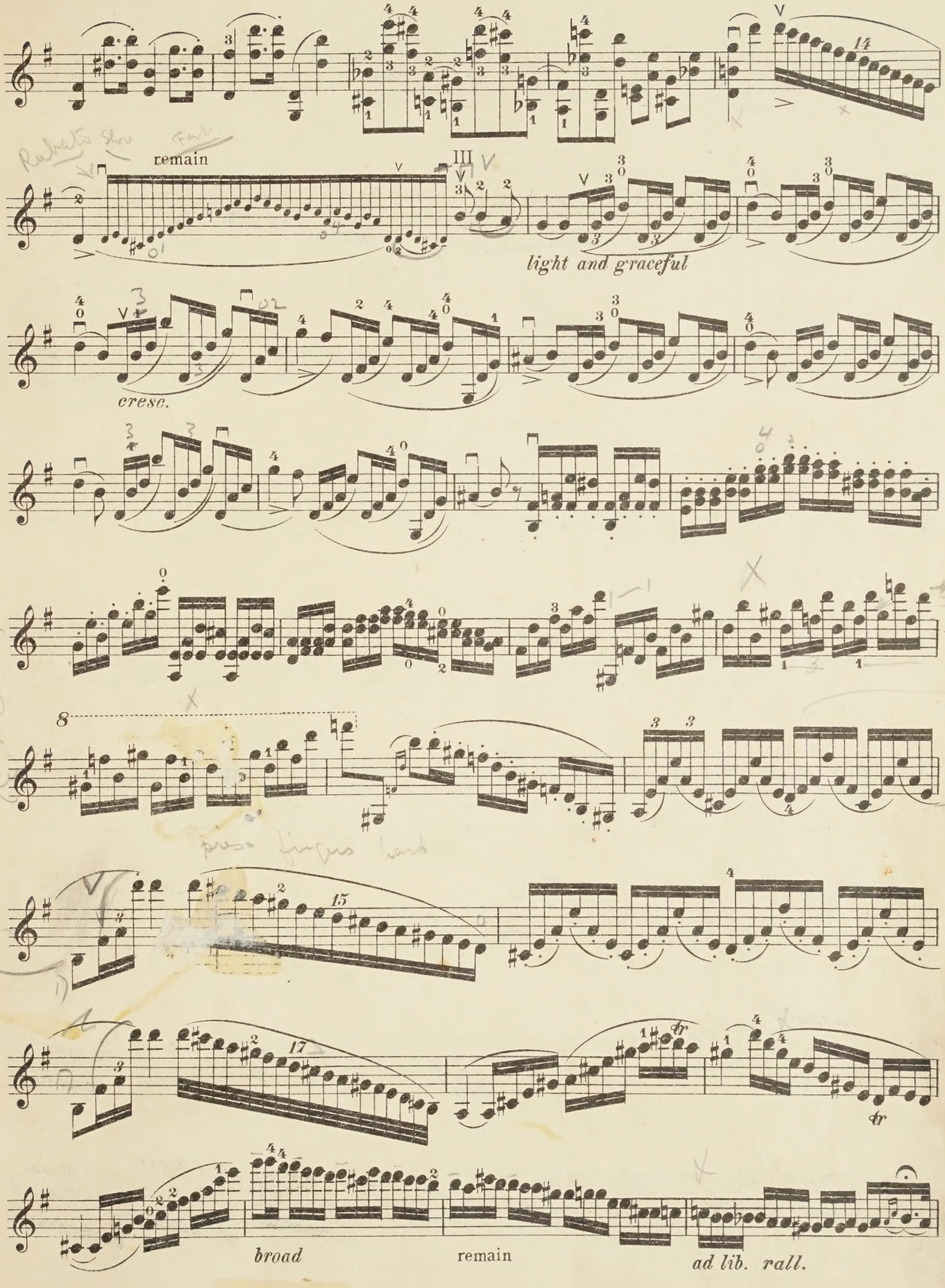
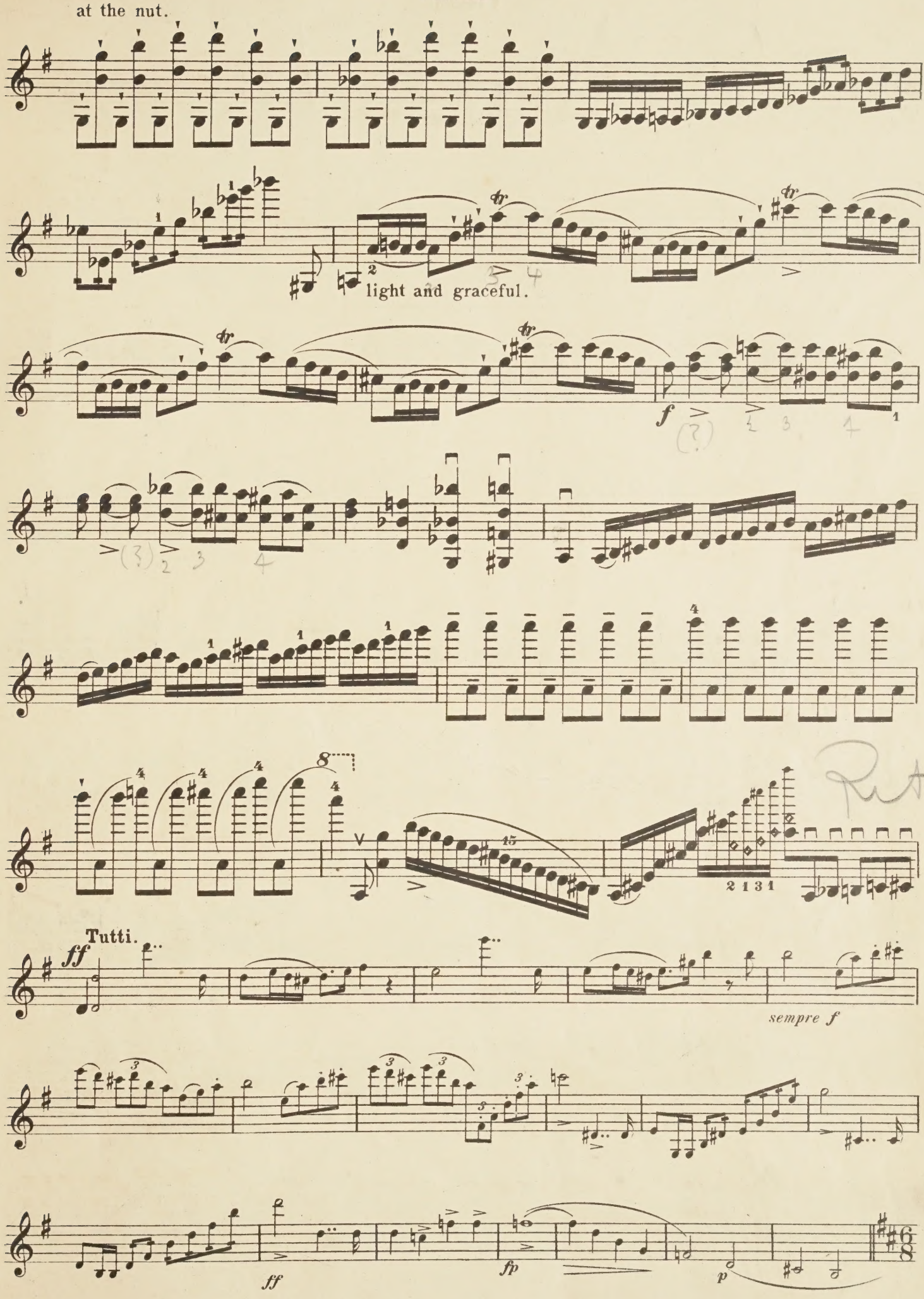
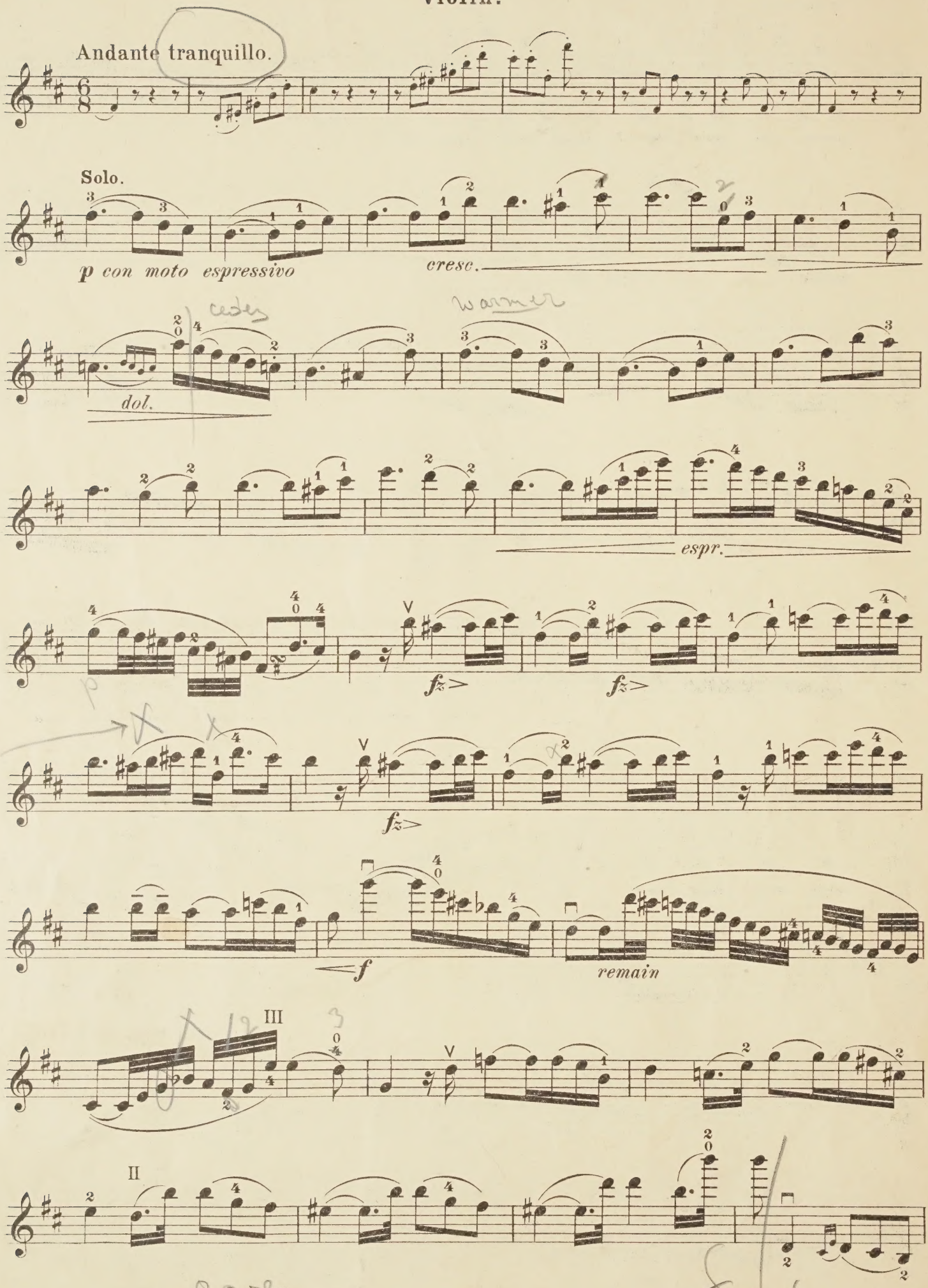
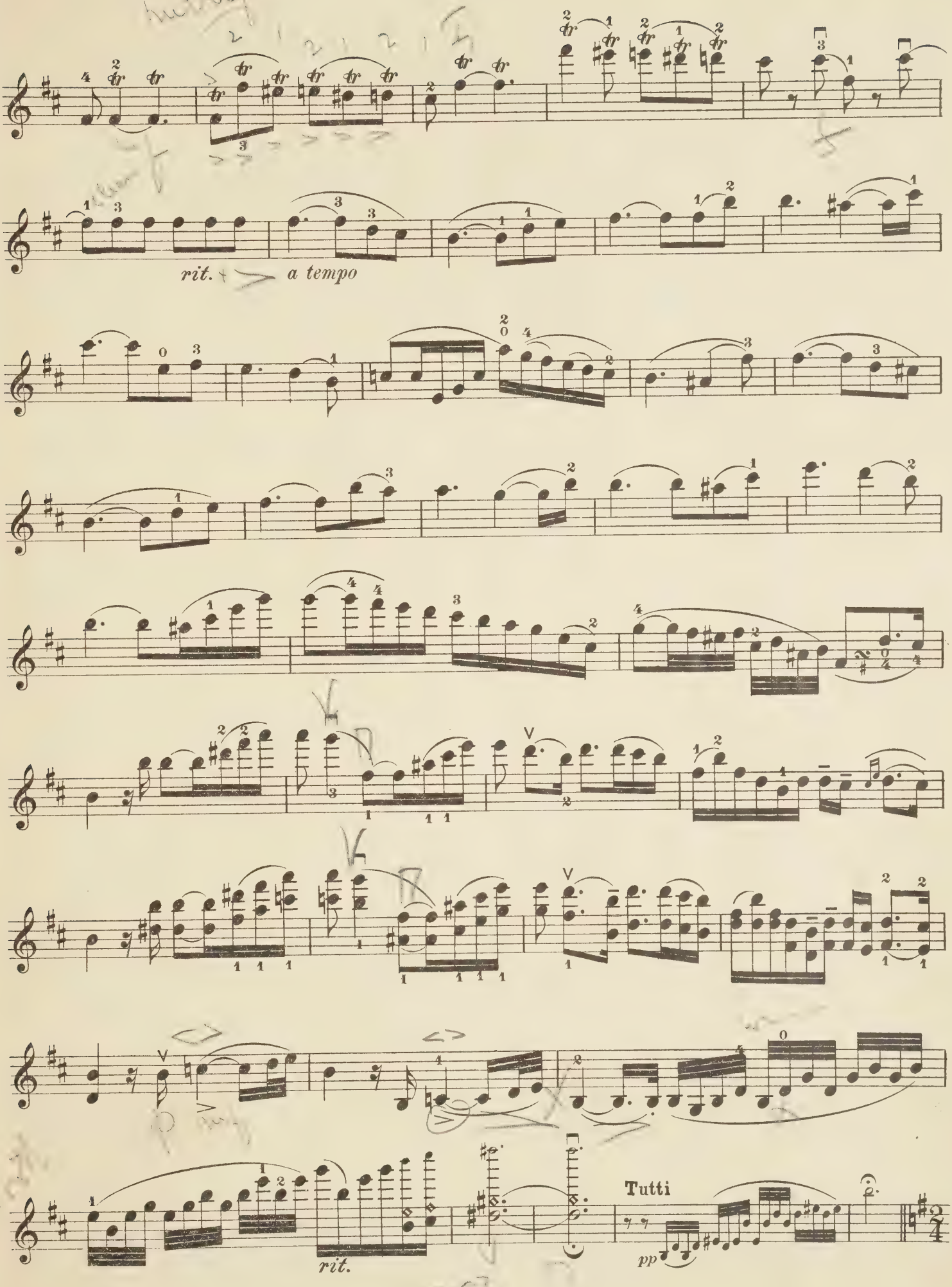

remain
light and graceful
cresc.
broad
remain
ad lib. rall.

Violin.

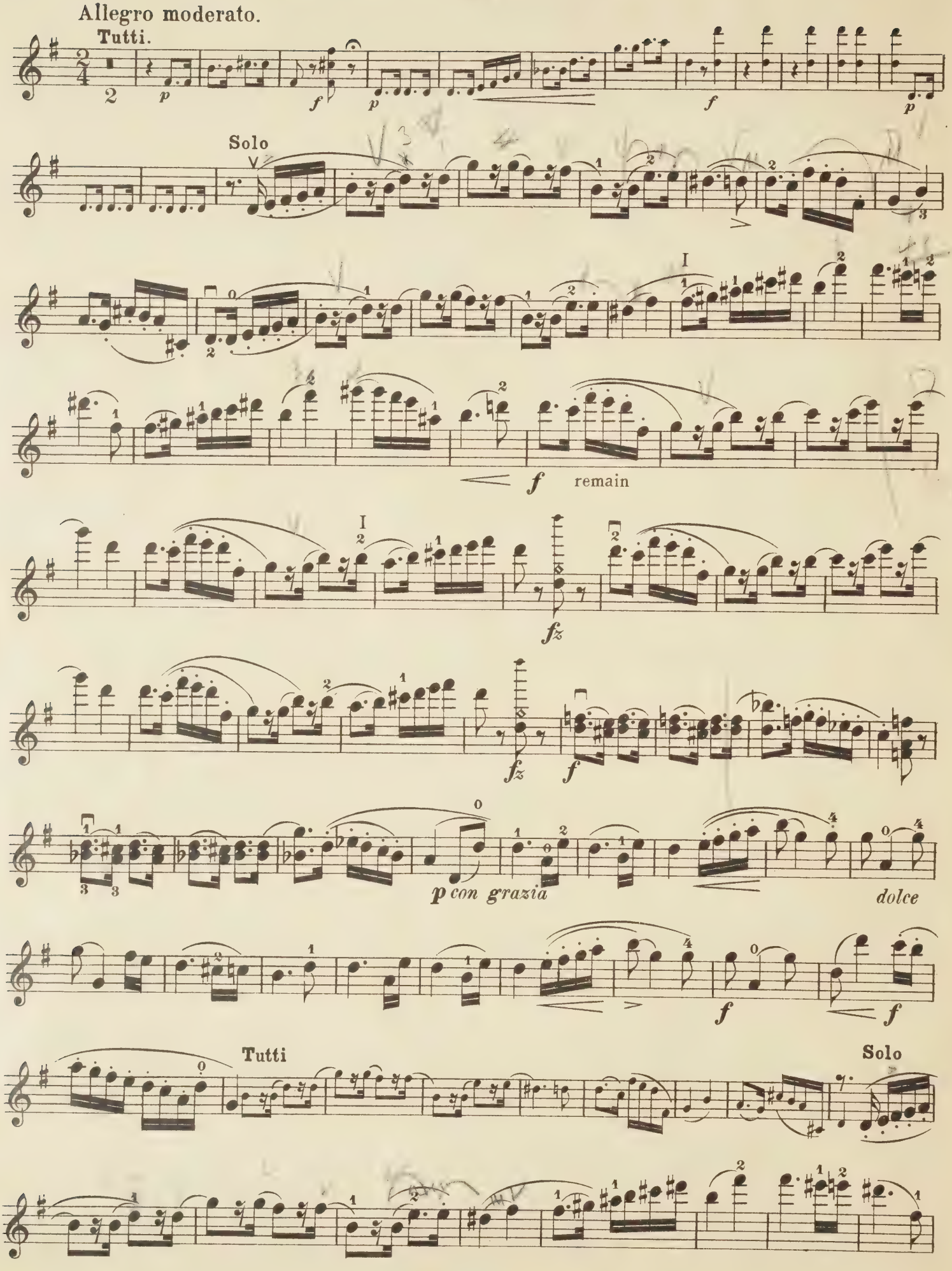

at the nut.
light and graceful.
Tutti.
ff
sempre f
ff
fp
p

Violin.


Andante tranquillo.
Solo.
p con moto espressivo
cresc.
dol.
espr.
fz
fz
fz
f
remain
III
II

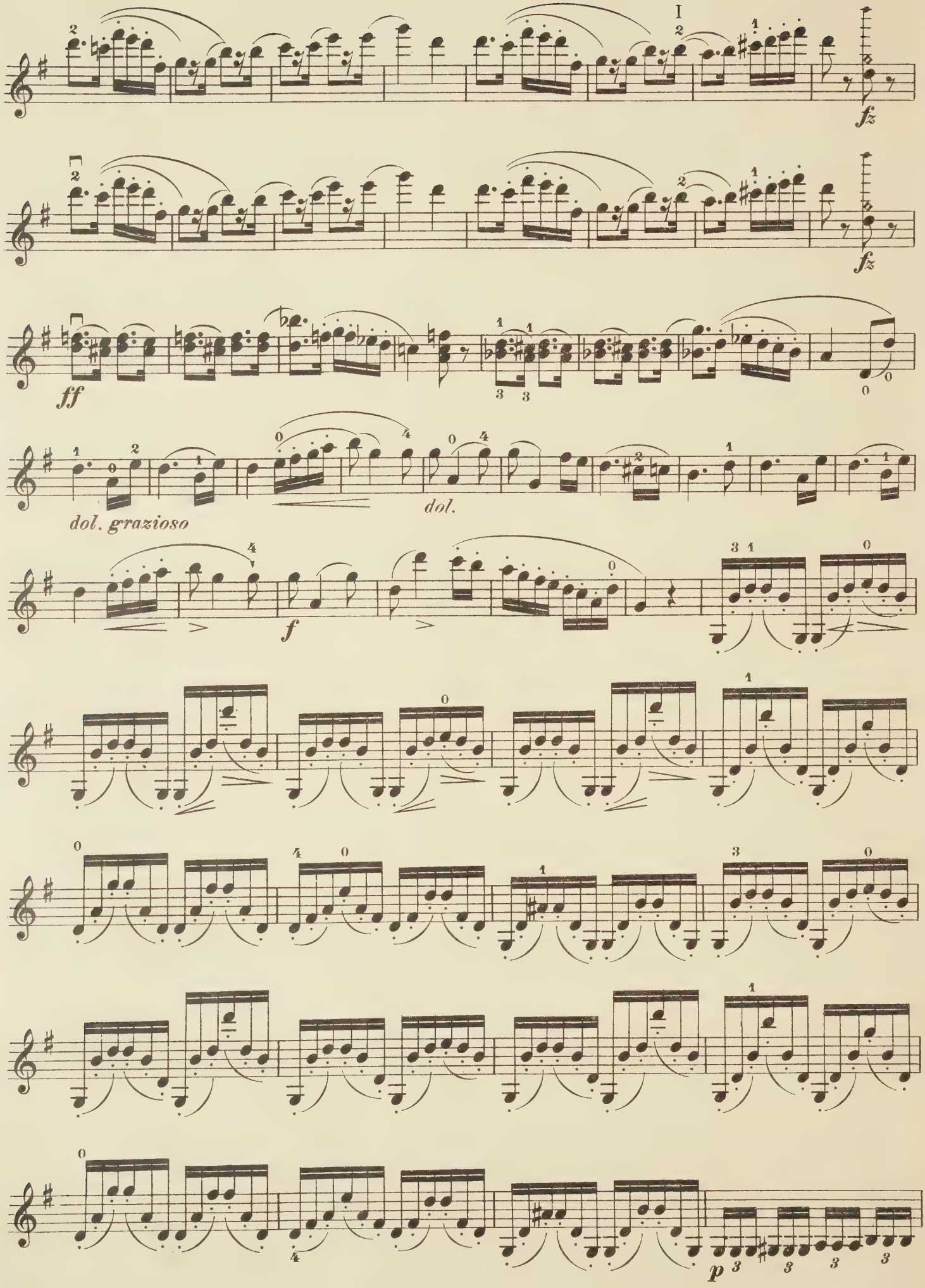

rit.
a tempo
rit.
Tutti
pp

Violin.


Allegro moderato.
Tutti.
Solo
f remain
fz
p con grazia
dolce
Tutti
Solo

ff risoluto
f
f
broad
p
cresc.
3

Violin.



Violin.

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Vol. 216

CH. DE BÉRIOT

Op. 76

CONCERTO No. VII

FOR

VIOLIN

EDITION FOR VIOLIN AND PIANO

(SCHRADIECK)

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Vol. 216

CHARLES DE BÉRIOT

OP. 76

CONCERTO NO. VII

IN G

FOR

VIOLIN

WITH ACCOMPANIMENT OF
ORCHESTRA

EDITED AND FINGERED
BY
HENRY SCHRADIECK

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR BY
RICHARD ALDRICH

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THE name of CHARLES AUGUSTE DE BÉRIOT stands for one of the foremost representatives of the modern French school of violin playing, if indeed he be not regarded as the originator and first practitioner of its distinguishing style. Entering upon the scene in the dawning era of virtuoso accomplishment that especially signalized the early part of the present century, he wrought actively and brilliantly and irresistibly to change the manner of violin playing from the classical severity of the older school to meet the newer spirit of the age that was penetrating all branches of the art. Yet, in a way, de Bériot may be said to continue the line of masters whose beginning is found in Corelli, and whose teachings were to a certain extent im parted to him through Viotti and Baillot, and, transformed by his individuality, were handed on by him to Henri Vieuxtemps and his successors. In his own compositions illustrating the peculiarities and capabilities of his technique and style, he joined with them in enriching the literature of the violin. And in this way his career had a large share in shaping the future development of violin playing.

Like most other great artists who have reached the highest places, de Bériot was a "prodigy" in his infant days. He came of a noble and prominent family in Louvain, Belgium, where he was born in 1802. His talent was fostered so diligently and skilfully that when he was nine years old he played in public successfully a concerto by Viotti. His first teacher was one of local renown only; but de Bériot seems to have ascribed much of his early progress to the influence of the Belgian educator Jacotot, the originator of a system of "universal instruction," as he called it, that had great vogue at the time. It does not appear that the young musician derived from him much more than certain estimable but very general precepts as to the value of persistence and the application of will-power. However this may be, with little more specifically musical instruction than he evolved by his own thought and study, the budding virtuoso carried himself far along the road that led to mastery. He was nineteen when he decided that his day was come and quitted his native town for Paris. There he played before Viotti, then director of the Opéra, who found him already an artist in accomplishment. His advice was, to labor toward perfection; to hear men of talent; to learn what he could from them, and to imitate nobody. Notwithstanding the implication in this advice that he should continue without a master, the young de Bériot entered the Conservatoire to study with Baillot; but he speedily perceived that his talent led him in a different direction. He determined to keep on in his own path, and withdrew to continue work by himself.

His first appearance in concert was made soon thereafter, with success instantaneous and decisive. His style exercised an indescribable charm upon the Parisian public; it was original, new in its command of unfamiliar effects, in its brilliancy, its grace, its piquancy. Its power was enhanced by the character of the music through which he disclosed it, much of it of his own brilliant and facile composition, of which his "airs variés" formed a large part.

The success of de Bériot's career was then and there assured; the remainder of his life simply confirmed and strengthened his position and spread his fame as one of the greatest violinists of the day. He travelled much and won various of the titles and more substantial rewards reserved by old world royalty for the successful in art. His professional engagements brought him into relations with Mme. Malibran in 1830, and for several years that great singer exercised a powerful influence on his nature. It resulted in their marriage in 1836—a brief union, severed by her sudden death a few months later. The blow banished her husband from the concert platform for four years. In 1843 he was appointed professor of the violin at the Brussels Conservatory, then recently established; founding, in its school of violin playing, a great tradition, which has been brilliantly continued. His retirement was made necessary in 1852 by his loss of eyesight. He died at Louvain in 1870.

De Bériot's playing was distinguished by those qualities of finesse, elegance and facility that we now recognize as belonging to the French school, but which at the beginning of his career differentiated him sharply from the older and broader classical school of France. His intonation was remarkably accurate, his bowing free, his left hand of the highest dexterity. Criticism, which, as Fétis observes, never surrenders its rights even in the face of such popular success as de Bériot's, found him in his earlier days somewhat cold; but we have Fétis's authority for it that he profited by the comment to enhance the warmth and vigor of his style. So, too, he put more seriousness into his compositions, abandoning the production of "airs variés" to take up the weightier matter of concertos. His works, which include seven concertos, eleven "airs variés" and some chamber music, for a considerable time enjoyed the greatest popularity. Time has dealt lightly with the best of them, which are still highly esteemed by violinists. His violin school, the "École Transcendentale de Violon," in three volumes, should not be left unmentioned, for it is one of the best, and is a notable monument of his influence on the contemporary art of the violin.

RICHARD ALDRICH.

Edited and fingered by
Henry Schradieck.

Concerto VII.

CH. de BERIOT. Op. 76.

Allegro maestoso.

Piano.

p legato

cresc.

fz

più cresc.

ff

vi=

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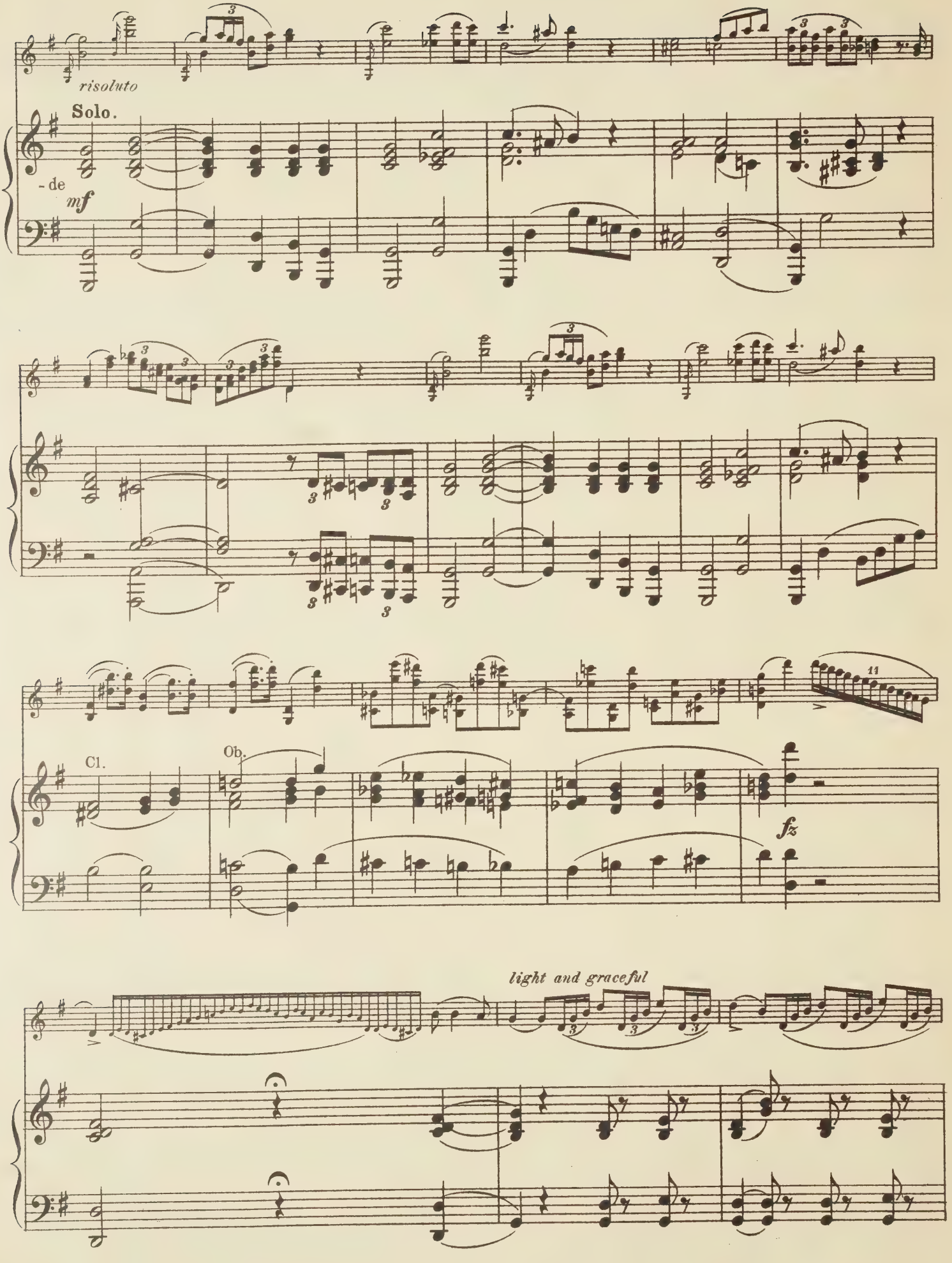
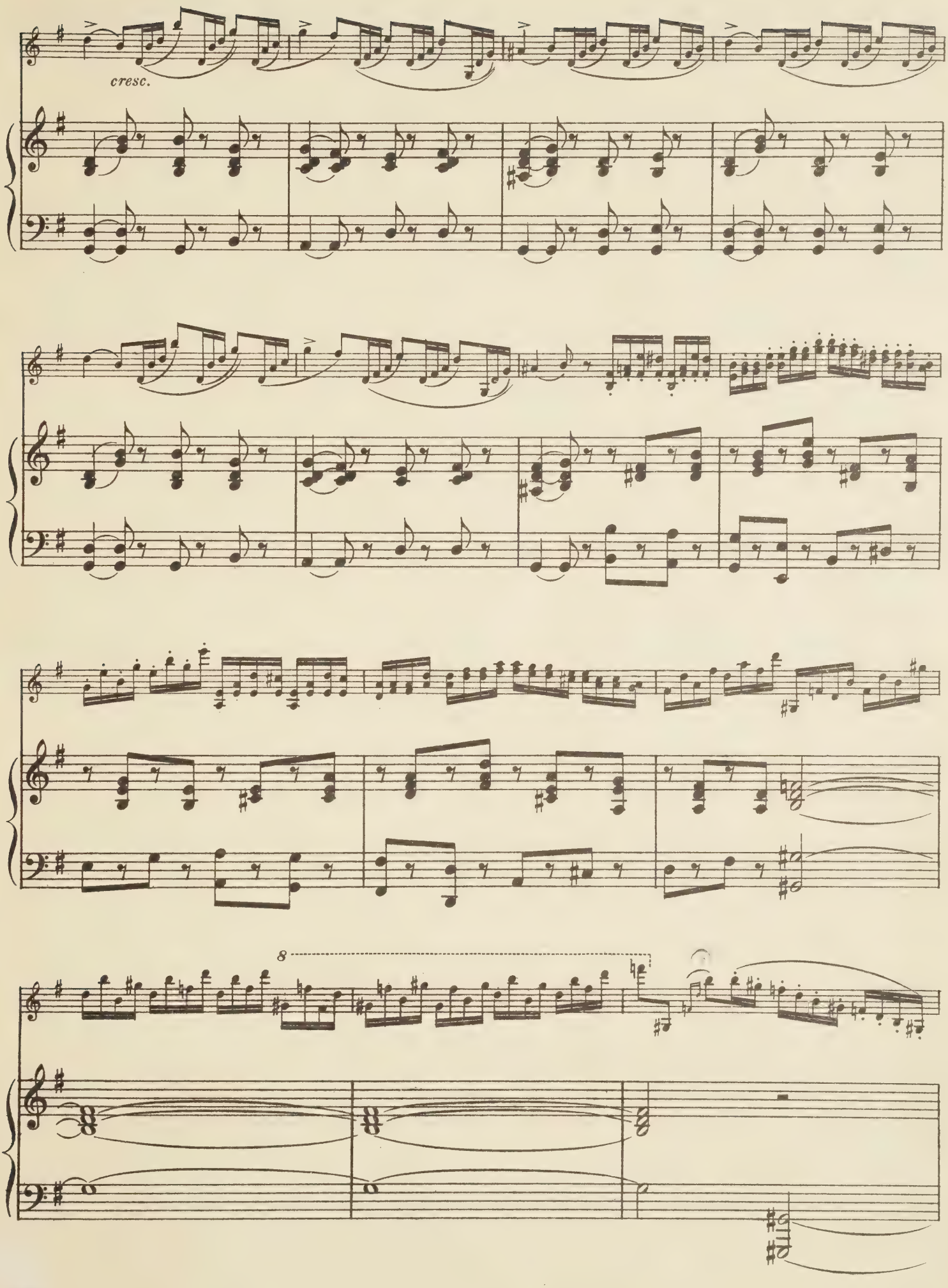
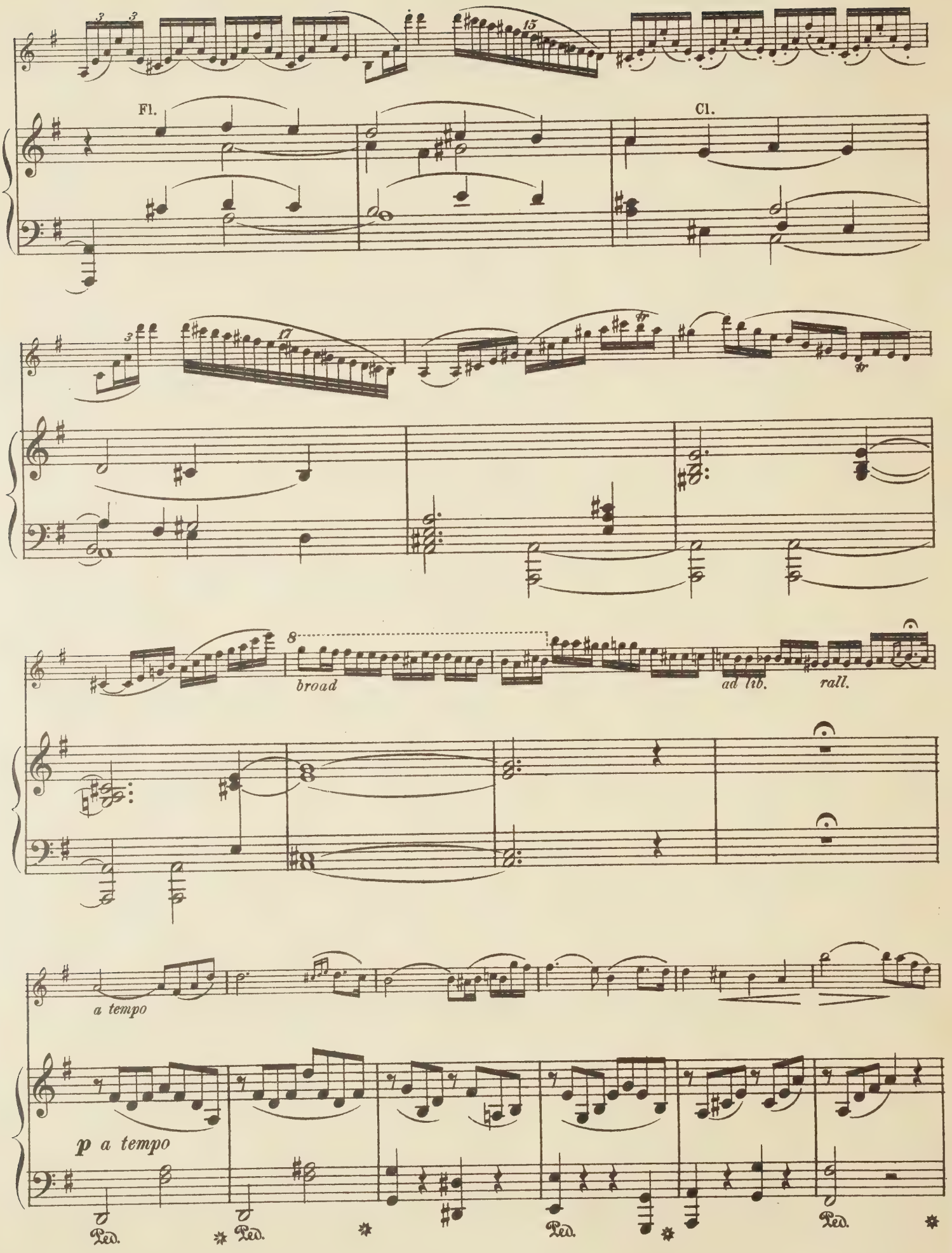
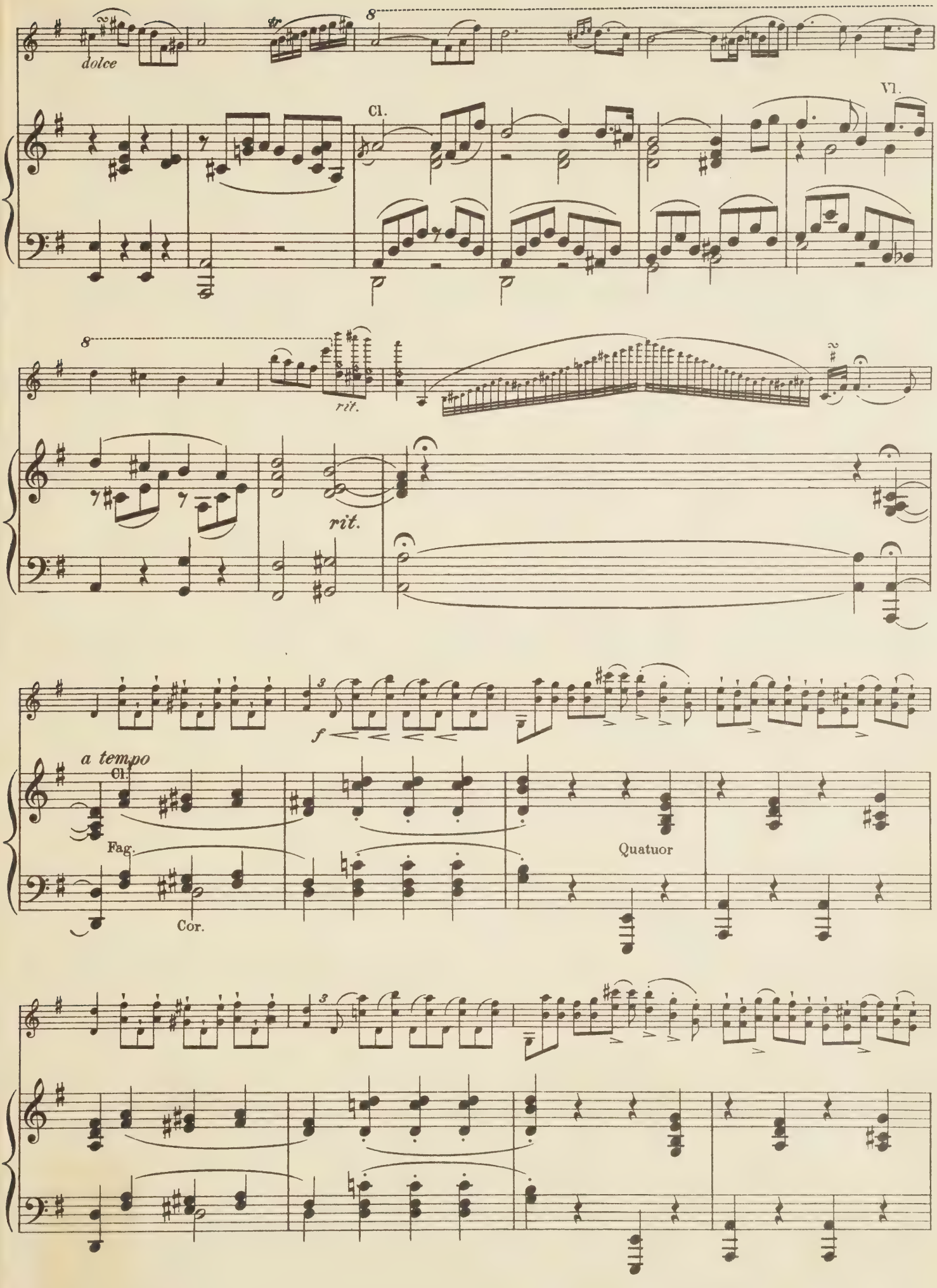
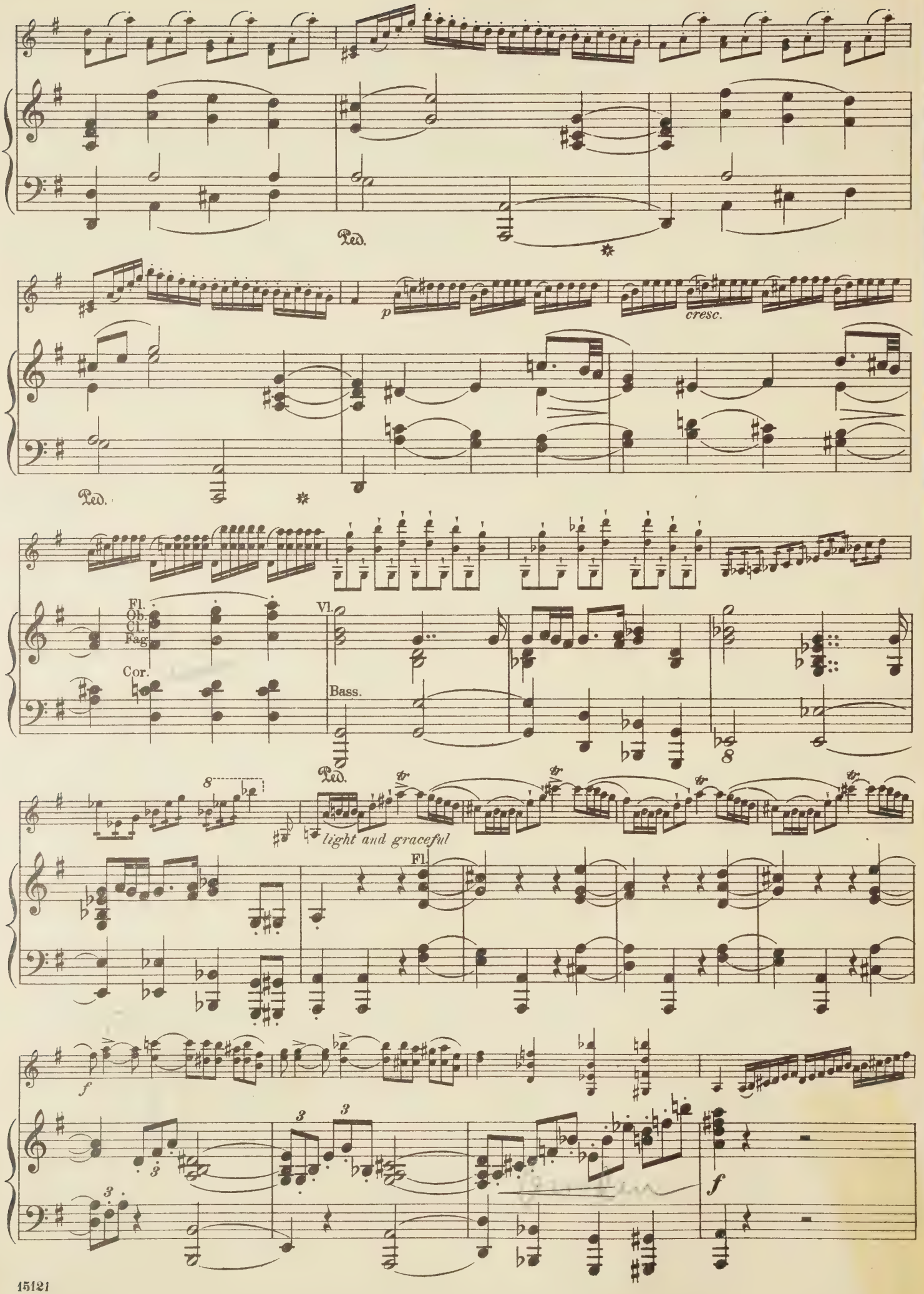
dim.
dol.
Fl.
Ob.
Viol.
molto cresc.
f
p
ff
p

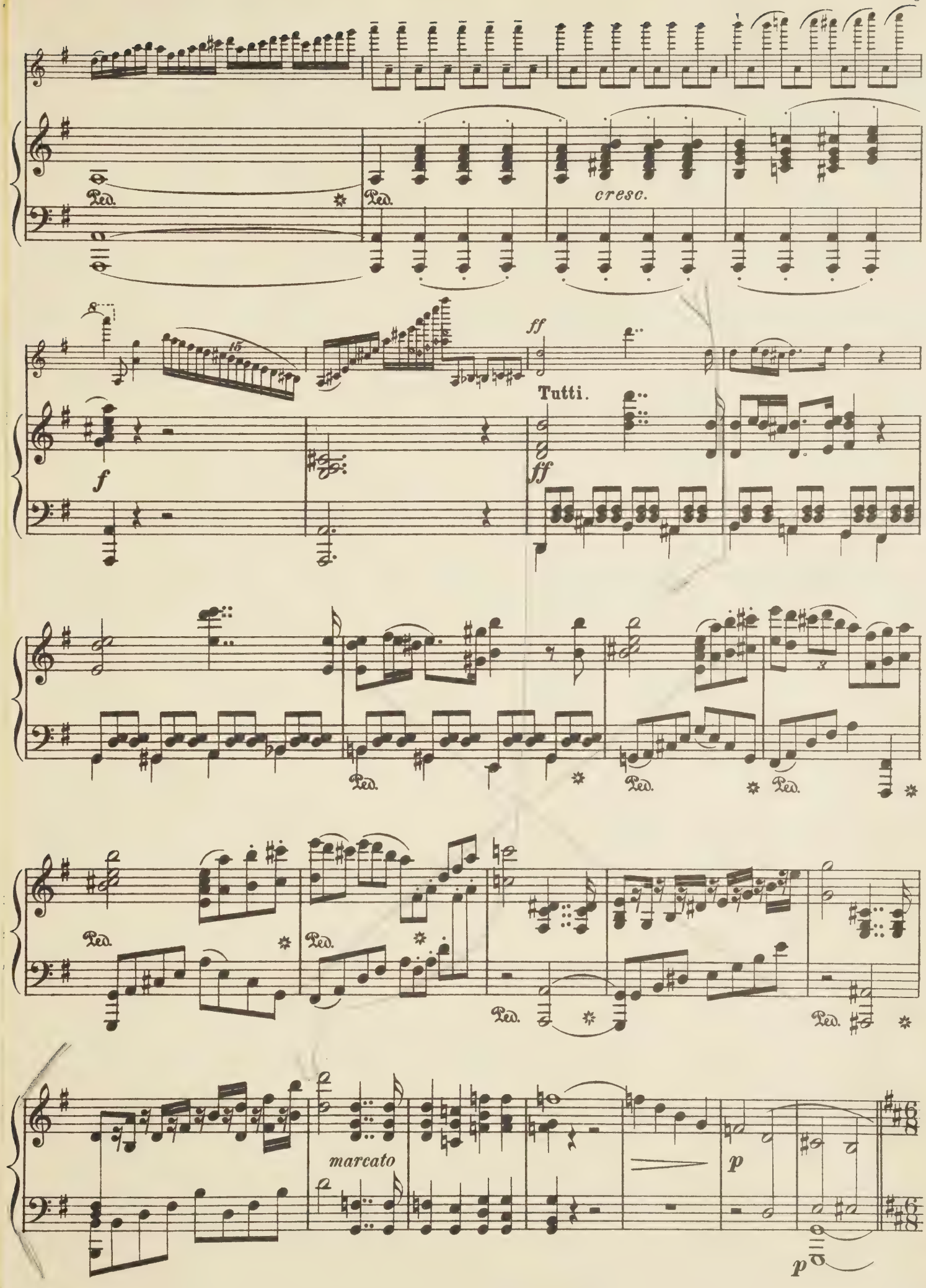

risoluto
Solo.
- de
mf
Cl.
Ob.
fz
light and graceful

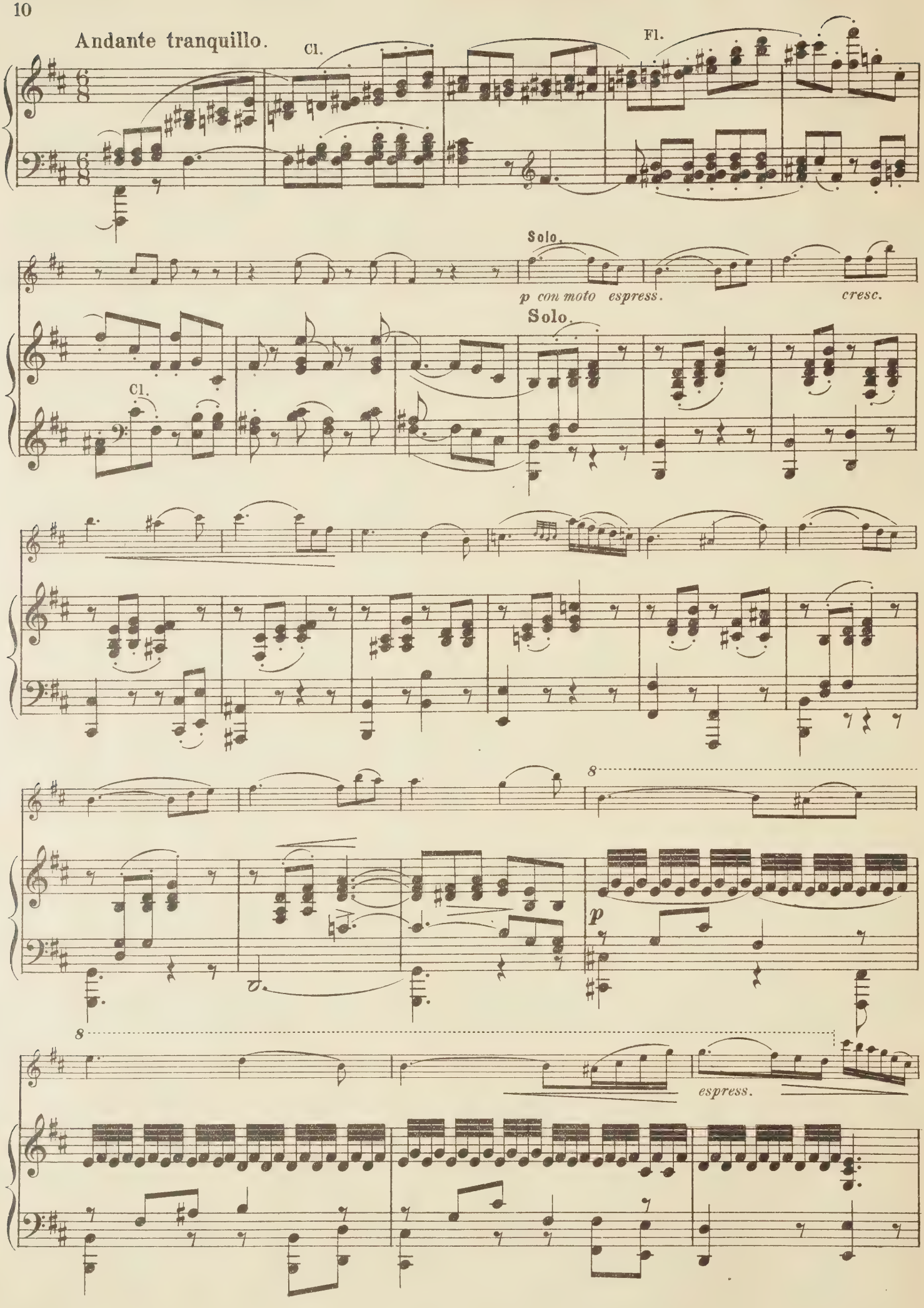

cresc.
8


Fl.
Cl.
broad
ad lib.
rall.
a tempo
p a tempo
Ped.
Ped.
Ped.
Ped.

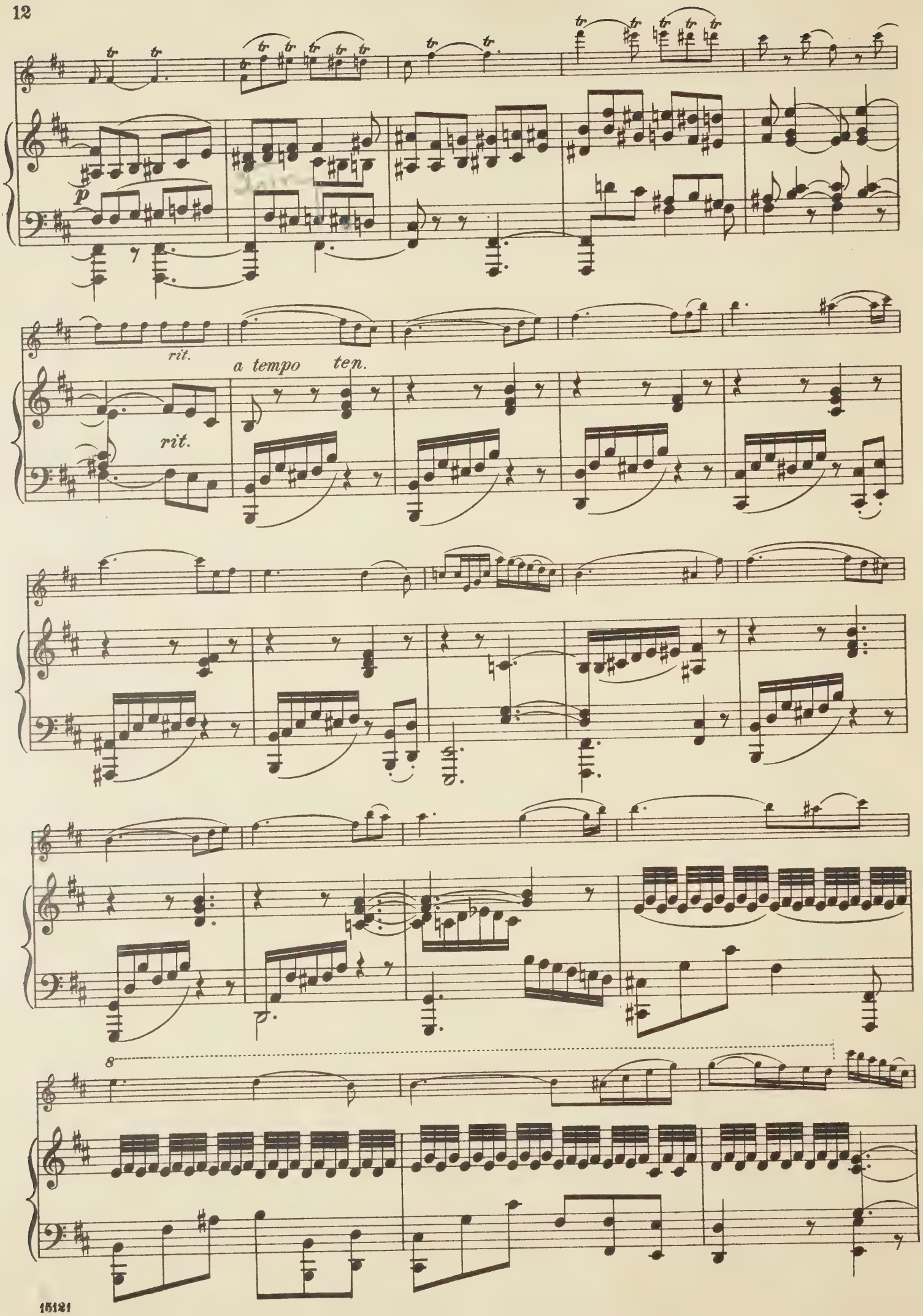

dolce
Cl.
Vl.
rit.
rit.
a tempo
Cl.
Fag.
Cor.
Quatuor


Ped.
p
cresc.
Ped.
Fl.
Ob.
Cl.
Fag.
Cor.
Vl.
Bass.
8
Ped.
light and graceful
Fl.
f
3
3
3
3
f

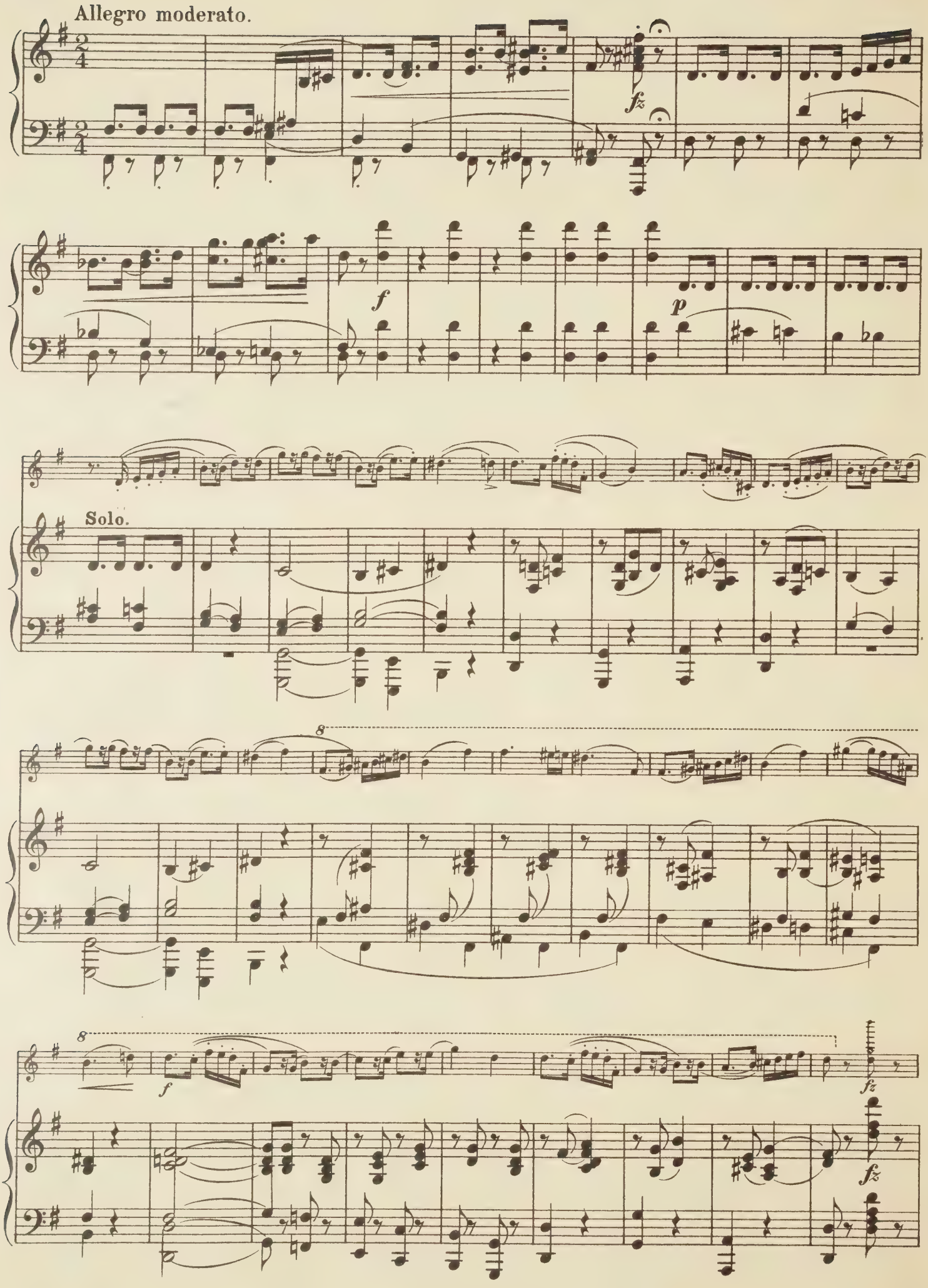

Ped.
cresc.
ff
Tutti.
f
ff
marcato
p
p

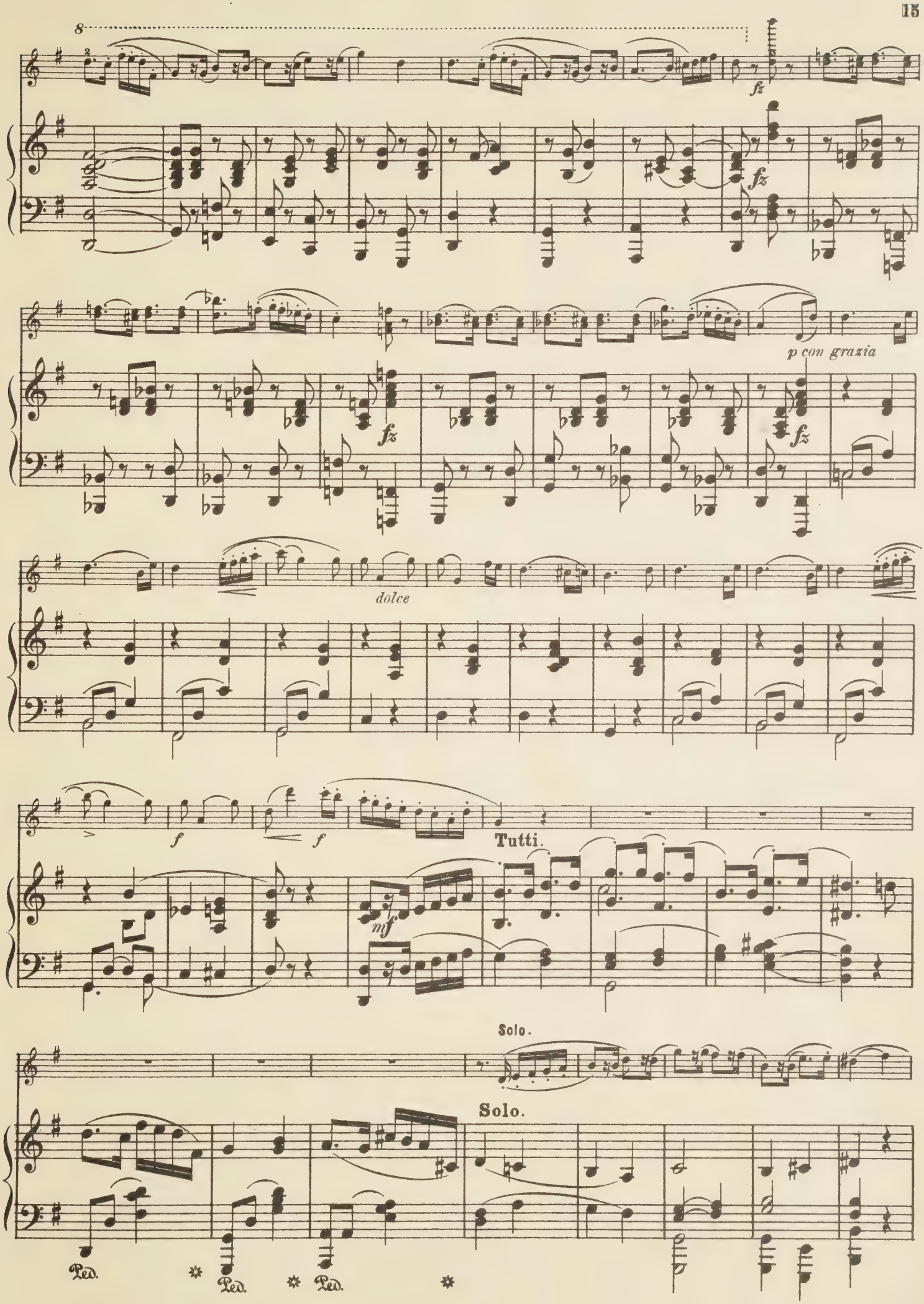

Andante tranquillo.
Cl.
Fl.
Solo.
p con moto espress.
cresc.
Solo.
Cl.
8
p
8
espress.

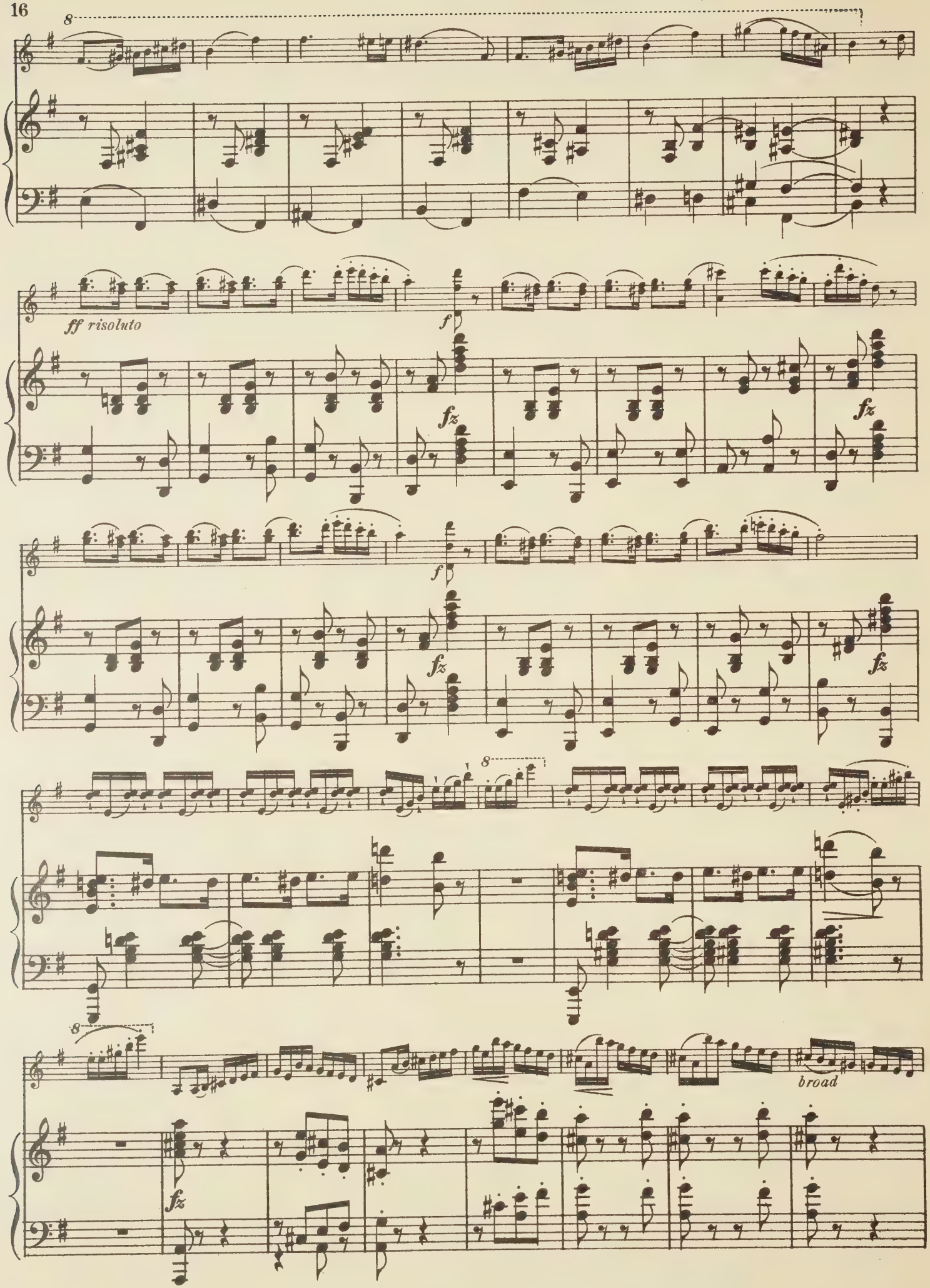
fz
fz
fz
fz
8
fz
fz
8
f
cresc.
cresc.

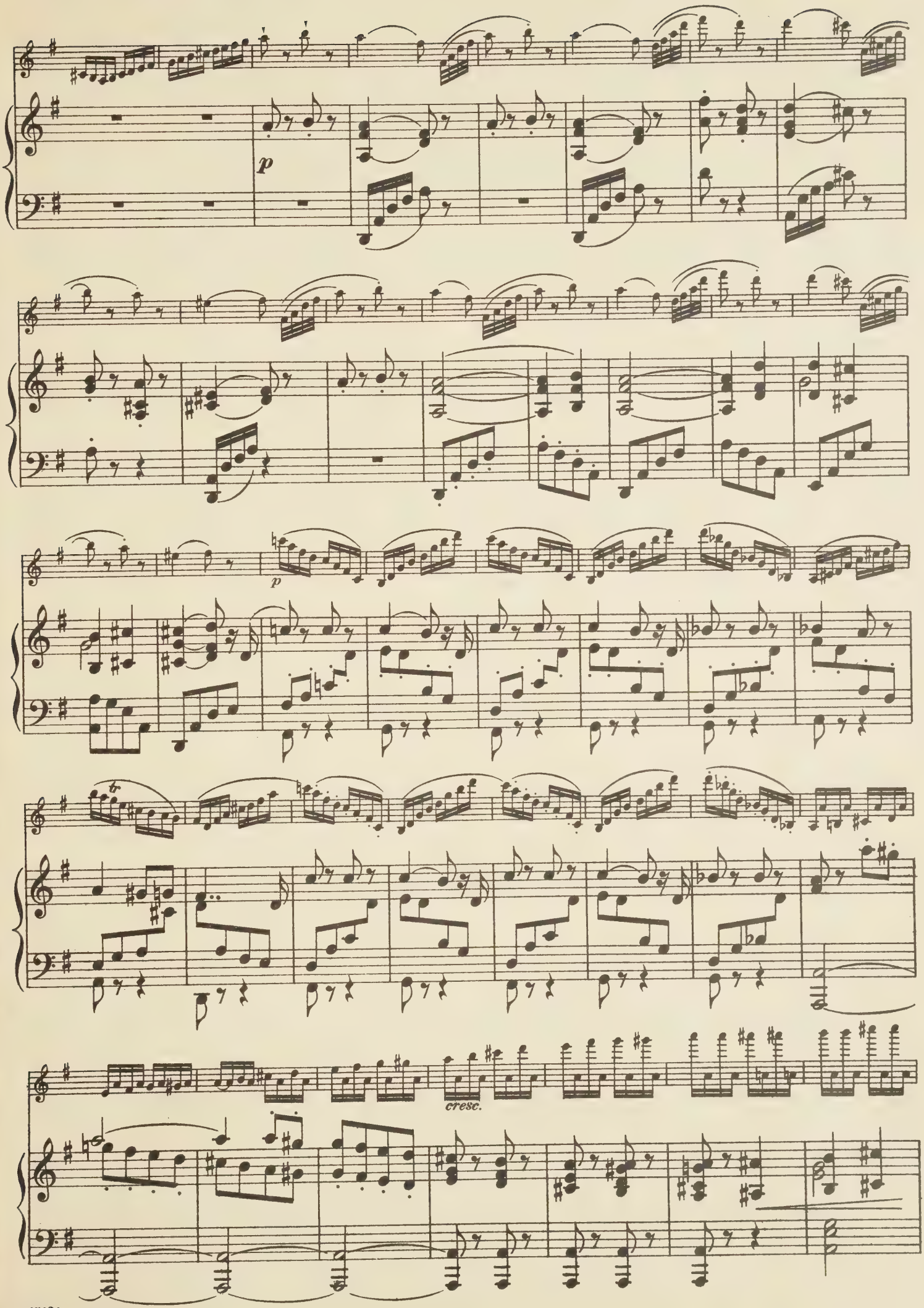

p
rit.
a tempo
ten.
rit.
8

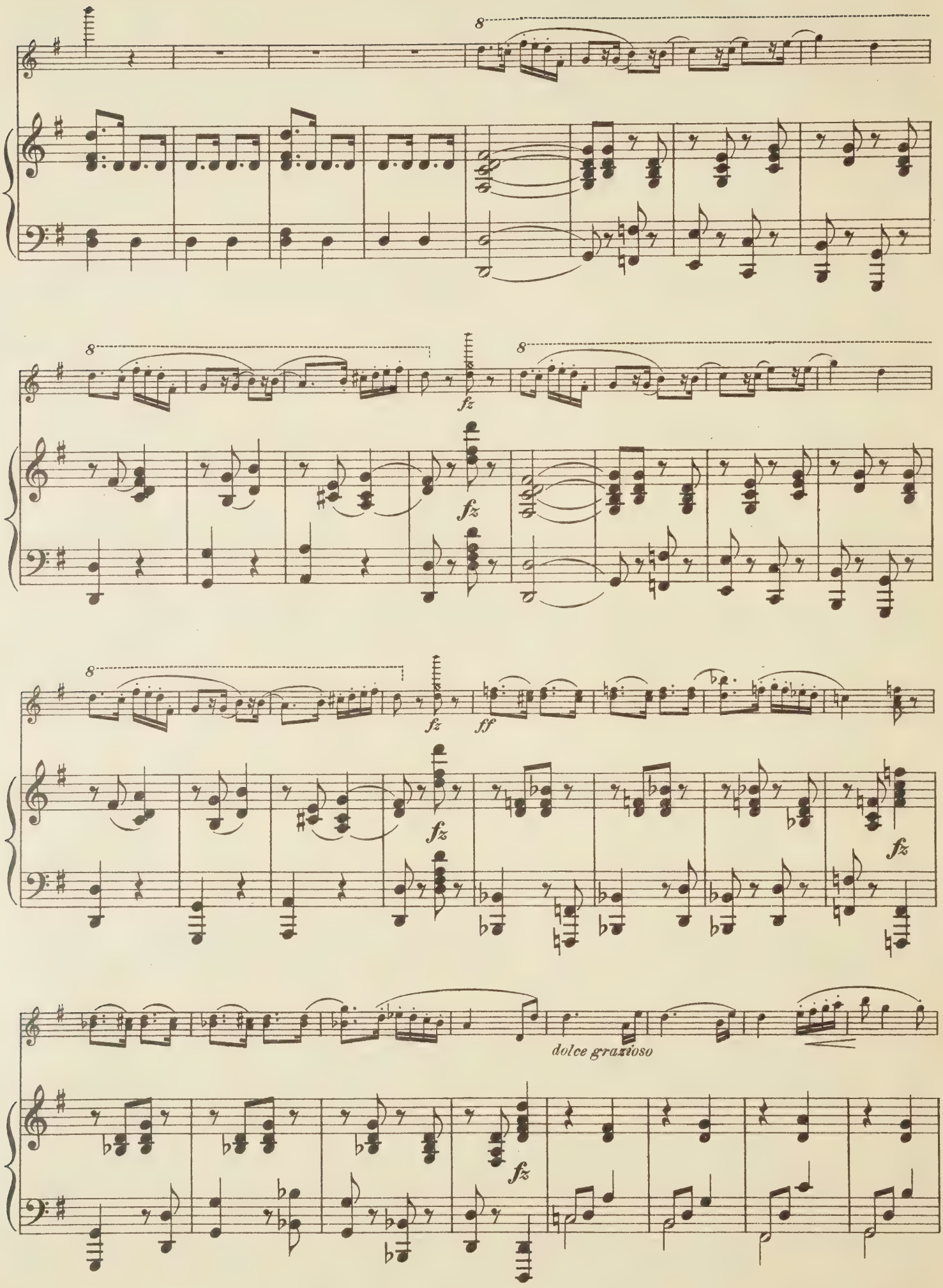
8
8
rit.
Ped.
pp
Ped
*
*

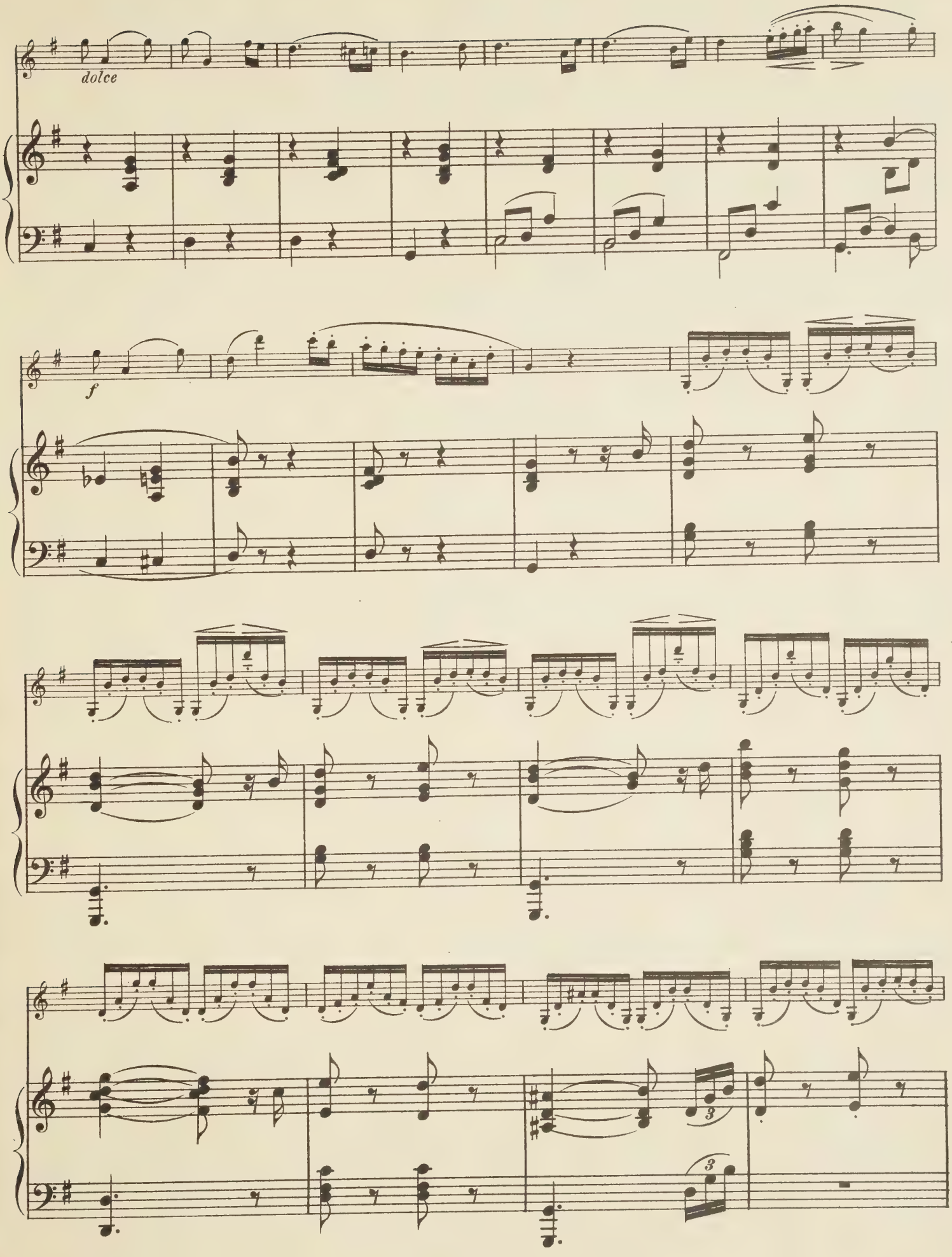

Allegro moderato.
fz
f
p
Solo.
8
8
f
fz
fz


8
fz
fz
p con grazia
fz
fz
dolce
f
f
Tutti.
mf
Solo.
Solo.
Ped.
Ped.
Ped.


8
ff risoluto
f
fz
broad


p
p
cresc.


8
fz
ff
dolce grazioso


dolce
f
3
3

p
cresc.
f
cresc.
8
ff

8
8
Ped.
*

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